

EUROPEAN MELODIES.

By

Celebrated Composers.

AU BORD DU LAC. (IDYLLE) op. 41.	W. Kuhe.	2½	MARCH CHARACTERISTIQUE. op. 10.	A. Gutmann.	2½
A LA RusSE. " 47.	C. Voss.	3½	MAY BREEZES. op. 150.	C. Voss.	2½
BALLADE DE CORRADO. (RICCI) op. 67.	H. Rossellen.	4	NOCTURNE. " 1.	R. Emmerick.	2½
BALLADE. op. 23.	Chopin.	7½	PASSING GLIMPSE. " 104.	C. Voss.	2½
BARCAROLE. (NOCTURNO.) " 11.	Gutmann.	5	PENSEE (LA). " 21.	Blumenthal.	2½
BRIDE'S PRAYER. " 209.	T. Oesten.	3½	PROMENADE EN MER. " 129.	H. Rossellen.	5
CHANSON D'AMOUR. " 17.	W. Kuhe.	3½	RHAPSODIE. " 104.	Charles Mayer.	3½
COUPE. " 25.	Dreyschock.	3½	ROSEE DU SOIR. " 90.	G. A. Osborne.	5
CUJUS ANIMAM. (ROSSINI)	Liszt.	5	ROSE DE VALENCIA. " 48.	T. Oesten.	3½
GALOP DI BRAVURA. " 32.	W. Kuhe.	3½	REVEIL DU BENGALI. " 61.	L. P. Gerville.	2½
GALOP MILITAIRE. " 117.	Chas. Mayer.	5	ROSE DE PERONNE. " 34.	H. Rossellen.	6
HEAR ME, NORMA. " 65.	F. Hunten.	3½	SCENE DE BAL. " 14.	A. Fesca.	7½
IMPROMPTU. " 17.	Tedesco.	2½	SCHERZO. " 31.	Chopin.	7½
INVITATION. (A LA VALSE) " 65.	Weber.	4	SOUNDS FROM A LOVED ONE. 45.	C. Voss.	2½
KISS, THE. (IL BACIO) " 205.	T. Oesten.	3½	SOUPIR " 19.	Schad.	3
LA TENDRESSE. " 96.	Henry Cramer.	3	SWISS HERDSMAN. Adolph Nebauer.	2½	
LAST ROSE OF SUMMER. (TRIMOLO) op. 34.	T. Oesten.	2½	SYMPHONIE HEROIQUE. (BEETHOVEN.)	Croisez.	5
MEDITATIONS. Volkmar Busch.	2½		SYMPHONIE UT MINEUR. (BEETHOVEN.)	Croisez.	5
MATUTINO. L. Selle.	3½		SOUVENIR DU TYROL. op. 39.	W. V. Wallace.	4
MELANCHOLIE. op. 15.	Fesca.	5	VIF ET LEGER. A. Leduc.	3½	
MIDSUMMER NOCTURNO. " 61.	Mendelssohn.	3½	VICTORIE 2d. GALOP MILITAIRE. J. Ascher.	5	
MOSES IN EGYPT. " 69.	J. B. Duvernoy.	3½	VAGA LUNA. (BELLINI) op. 67.	H. Rossellen.	4

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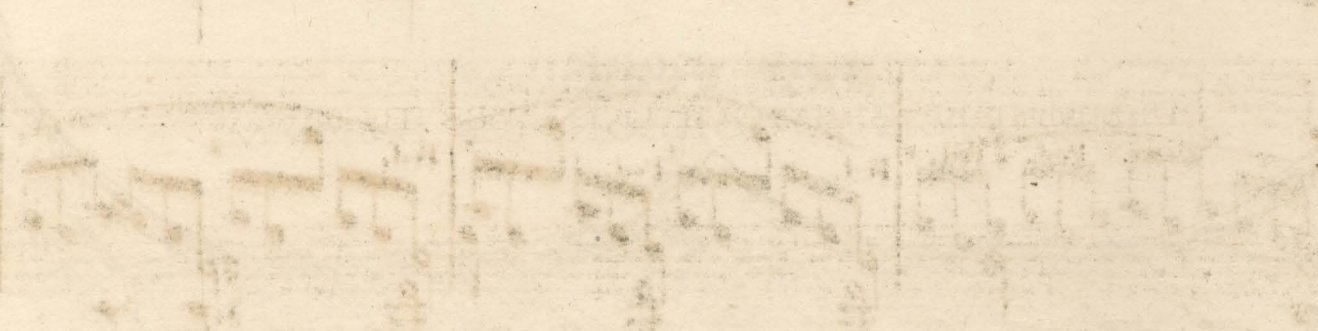
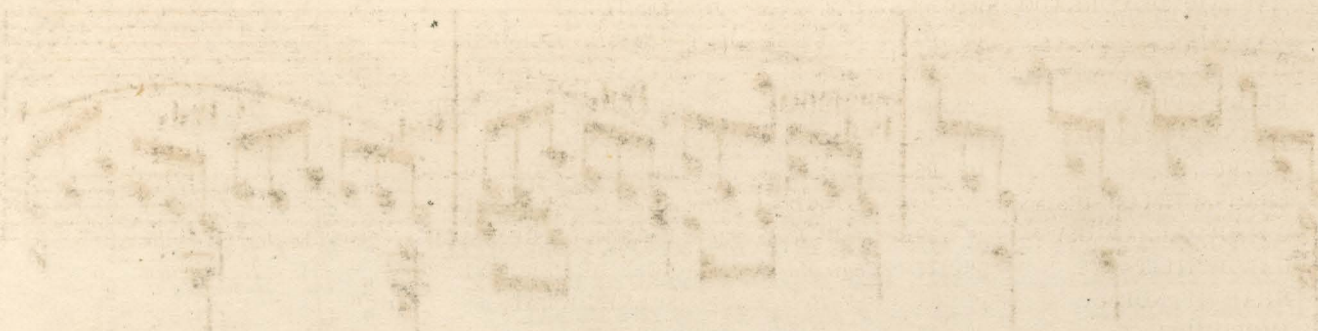
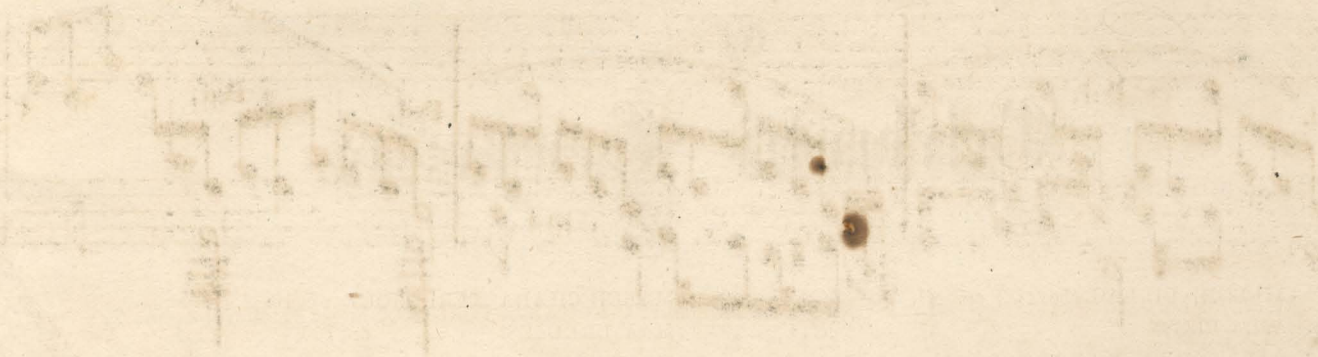
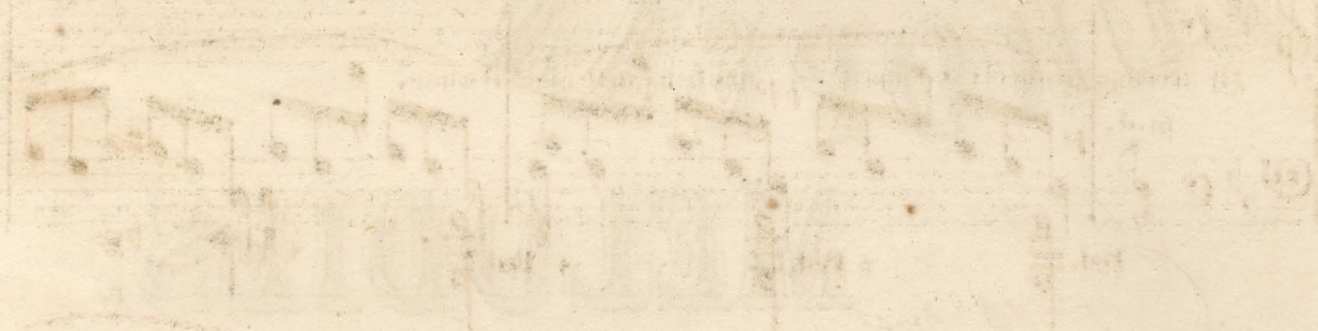
HENRY BETER, Electrotyper & Stereotyper, 538 Broadway, N. Y.

THE NEW METHOD

First Lesson

Second Lesson

Third Lesson



LA MELANCOLIE.

Andante mesto. (M.M. ♩ = 69.)

A. Fesca. Oeuv. 15.

con espressione di grandezza.

PIANO

gli accompagnamenti se mpre ma ben articolato il canto.

m.d. p

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ms md

con anima Ped. ms

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *Ped.*, **Ped.*, and *ff*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with notes, rests, and dynamic markings including *Ped.*, **Ped.*, and *ff*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with notes, rests, and dynamic markings including *Ped.*, **Ped.*, and *ff*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with notes, rests, and dynamic markings including *Ped.*, **Ped.*, and *ff*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with notes, rests, and dynamic markings including *Ped.*, **Ped.*, *semure*, and *ff*. The system concludes with a double bar line and a repeat sign.

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The first system of musical notation consists of three measures. The right hand (treble clef) plays a series of eighth notes, while the left hand (bass clef) plays a series of quarter notes. Pedal markings are present: 'Ped' at the start of measure 1, and '* Ped' at the start of measures 2 and 3. The key signature has two flats (B-flat and E-flat).

The second system of musical notation consists of three measures. The right hand features a melodic line with a trill in measure 6. The left hand continues with quarter notes. Pedal markings include 'Ped' at the start of measure 4, and '* Ped' at the start of measures 5 and 6. The instruction 'p con dolore' is written above the first measure.

The third system of musical notation consists of three measures. The right hand plays a series of quarter notes. Pedal markings include 'Ped' at the start of measure 7, and '* Ped' at the start of measures 8 and 9.

The fourth system of musical notation consists of three measures. The right hand includes a triplet of eighth notes in measure 10. The left hand plays quarter notes. Pedal markings include 'Ped' at the start of measure 10, and '* Ped' at the start of measures 11 and 12. The instruction 'delicatamente' is written above measure 10. The instruction 'con gran anima' is written above measure 12. The dynamic marking 'mf' is present at the start of measure 12. The instruction 'V.S.' is written below measure 11.

The fifth system of musical notation consists of three measures. The right hand plays a series of eighth notes. Pedal markings include 'Ped' at the start of measure 13, and '* Ped' at the start of measures 14 and 15.

First system of musical notation. The right hand (treble clef) features a melodic line with a crescendo marked "cresc." and a tempo change to "poco a poco". The left hand (bass clef) has a rhythmic accompaniment with a tempo change to "accelerando." and a "Ped" (pedal) marking. The system concludes with a "poco ritenuto." marking.

Second system of musical notation. The right hand continues the melodic line with a "sospirando." (sighing) marking. The left hand maintains the rhythmic accompaniment with "Ped" markings. The system concludes with a "poco ritenuto." marking.

Third system of musical notation. The right hand features a melodic line with a "mf" (mezzo-forte) marking. The left hand continues the rhythmic accompaniment with "Ped" markings. The system concludes with a "poco ritenuto." marking.

Fourth system of musical notation. The right hand features a melodic line with a crescendo marked "cresc." and a tempo change to "poco a poco". The left hand continues the rhythmic accompaniment with "Ped" markings. The system concludes with a "poco ritenuto." marking.

Fifth system of musical notation. The right hand features a melodic line with a "stringendo." (increasingly) marking. The left hand continues the rhythmic accompaniment with "Ped" markings. The system concludes with a "ritenuto." (rhythmic slowing down) marking.

a Tempo **Grandioso**

*sempre **sf** marcato il canto*

con passione e string.

Prestissimo con rapidità.

7 loco 20

a Tempo

dimin. p e legato...

con tenerezza

vibrato.

cresc. e agitato

V.S.



First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes. Pedal points are indicated by 'Ped' and asterisks. The key signature has one sharp (F#).

un poco calado.



Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is more active. Pedal points are marked. The tempo/mood is indicated as 'calmato.' (calm).

cresce e agitato.



Third system of musical notation. The right hand features a more complex melodic line with slurs. The left hand accompaniment is dense. Pedal points are marked. The tempo/mood is indicated as 'cresce e agitato.' (increasing and agitated).



Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is rhythmic. Pedal points are marked. The tempo/mood is indicated as 'un poco ritenuto.' (a little slower).

un poco ritenuto.



Fifth system of musical notation. The right hand has a melodic line with a trill. The left hand accompaniment is rhythmic. Pedal points are marked. The tempo/mood is indicated as 'a Tempo' (return to tempo). Dynamics include 'p dolce.' (piano, sweet) and 'espress.' (expressive).

a Tempo

p dolce.

espress.

con delicatezza.

pp

Ped.

nobile.

espress.

delicatissamente.

con espressione.

mancando

pp

8 *loco.*

Ped. sempre *pp* e una corda.

rallen. tan. do

Fine.

